

QUARRYSCAR

Notes 02.02.2016: This project proposal was UNREALISED. Note at the time I was living between Tillicoultry and Glasgow, and I had no demonstratable experience of being able to make such a virtual modelling project, so it is not suprising that I was not supported. I applied several times to the same public arts fund to make the project (first time in August 1999). In reflection the budget for making the production was remarkably low and arguably naively set, including zero artist or production fees.

Scottish Arts Council Public Art Initiatives Fund

(Deadline 5/10/99)

Section1

1.1 Name of Applicant: **Andrew Paterson**

1.2 Contact Address: **The Sheiling, Shillinghill, Tillicoultry.**

1.3 Postcode:

1.4 Telephone:

Fax no: n/a

Email address: **agryfp@**

1.5 Local Authority area in which Applicant or Organisation is based:

Clackmannanshire.

1.6 Summerise in no more than 30 words the project for which you are seeking SAC funding:

The research and creation of multimedia artworks which readdress - and among the younger generation, raises awareness of - environmental, historical and political issues surrounding Tillicoultry Quarry (Ochils range) within my local community.

1.7 Project start date (DD/MM/YY): ?? / 12 / 99.

Expected completion date (DD/MM/YY): ?? / 4 / 00.

1.8 Summary Budget:

SAC funding requested: **£ 1454**

Other public funding requested: None. Although no financial assistance is likely, this project has the support of local Arts Development Officer, and fits within the remit of Clackmannanshire's Public Art Strategy.

Sponsorship/Donations: Local sponsors could be sought - video cassettes

Earned Income/own contribution: **£100 approx** (telephone calls, local transport costs)

Total Cost of Project: £ 1554

Section 2

proposal

2.1 Please describe in detail the project for which you are seeking support, including any title and concept/theme, and how it meets the purpose of this fund:

The project for which I am seeking support is provisionally entitled '**quarryscar**', and would be the first of several imagined new media projects relating to re-interpretation of local landscape using digital technologies.

It is my immediate aim to create a computer-generated animated landscape which would be exhibited in community access/information points throughout Clackmannanshire with the aim of re-addressing the issue of excavation and visual scarification of the east buttress of Castle Craig (on the south face of the Ochil range) by Tillicoultry Quarries Ltd.

With a belief that the changes in the most obvious, ever-present things are the most difficult to notice through time, it is my aim to animate the changing view of the quarry over the last 100 years 'pulsing' backwards and forwards through time. The last 25 years span accounts for the most intensive excavation period in the quarry's history (the mineral whinstone is quarried for road building purposes), and incidentally also represents my own life span.

Through research in the local library and consultation of related newspaper articles, I have found that this period of time has included many incidents of local opposition and protest against developments at the quarry, to greater or lesser effect, and continues to (disputably) agitate the local community.

The creative process of the work will include substantial research into the actual physical growth of the quarry and consultation with the local Council Planning Department and using the resources of the National Map Library in Edinburgh. This research will define certain time-periods which could chart the rate of excavation/scarification, as no actual photographic record exists of the quarry from one fixed viewpoint over the years.

Once marked periods are established, digitally manipulated frames representing different points within the time span would be created from a contemporary viewpoint. Photographic material would be gathered from the surrounding landscape and mapped onto the original image, reversing the scarification in accordance to previous ordnance survey detail. The component frames would then be animated using moving image and morphing software. It would be my intention to create a video of the animation for distribution purposes among the local community.

To further develop the project I aim to create an interactive piece, using multimedia software, which allows the viewer to interact with the animation, pausing the motion to view the research at the relevant time-history which I have compiled to support the project. This interaction by the viewer/community would hopefully challenge the traditional notions of absorbing local history, breakdown hierarchies within information dissemination on local issues, and also raise awareness of local political, environmental, and community issues in an objective manner.

My research into the quarry also led to a conversation with a local historian highlighting the historic siting of a (Pictish) fort (although nothing remains - the stones, legend has it, were taken and built into Stirling Castle - although many were used to build stone dykes on the hills - and the site was consumed by excavation in 1978). Its site now exists at a point in 'virtual space' above the quarry. He stated that the knowledge of the fort should mark the beginning of the time sequence, if that was my intention.

My own interests and conceptual development has led to personal research into virtual reality, 3D model construction and immersive environments. The concept of a structure which no longer exists in any dimension (x,y,z) within the landscape applies interestingly to the historic site of the fort. I would like to use the fort as a focus for investigating the links between re-creation and visualisation of landscape with archaeology. This research would involve research visits to Kilmartin House, Scotland's centre for archaeology and landscape interpretation, based in Argyll, and also 'Pictavia' in Brechin.

With the knowledge that the end result of this research period would be the conceptual and historical basis for the construction of an interactive/educational virtual space I would also use the grant to purchase LandForm Profile™ Data and investigate the cost of commissioning an independent land survey to create a localised Digital Terrain Model (DTM - which is basically a grid of registered points that represents the topography of a given area) for use in the creation of a virtual model of the mentioned space.

In regards to how this proposal meets the aims and objectives of the Public Art Initiative Fund, I feel that this project, aims to use contemporary art practice to address and raise awareness of local environmental, political, historical and cultural issues for, and in conjunction with, the community. The end product 'so-to-speak' would be on a format, in the case of the 'quarryscar' project as video/CDrom.

As these community issues are also in part issues which are my issues, living literally beneath the quarry itself, I feel I am in a unique position to fill not only my own imagination with local history using new technologies as a creative tool, but other young people's imagination. I remember not so long ago, coming from the same place and experiences as they are, I had many gaps in this subject, and am now amazed at what lies beneath the apathetic surface of geography and history - and how close and rich that depth is.

2.2 Please give details of the timescale for the project, giving anticipated dates of key stages/events:

The timescale for this project would allow for the next 3 months as time for research and gathering visual material from within the local community to create the individual time-frames of '**quarryscar**'. It would be my aim to photograph the landscape and construct the images digitally in **january/february 2000** and animate/morph, downloading onto video.

Following the completion of the '**quarryscar**' animation, an **interactive version** could be developed by **spring 2000**, compiling all information regarding the project.

Research visits to Kilmartin House (Argyll) and Pictavia (Brechin) will be arranged during the aforementioned dates.

2.3 Please give details of your art education (if any) and give an outline of your previous work, including exhibitions, awards, projects, commissions, publications, etc. If preferred, you may submit a typed CV:

My art education involved completing my **BA(hons) Fine Art**, specialising in **printmaking**, from **Glasgow School of Art** in **June 1997**, and included a **student exchange** to the **Academy of Fine Arts** in **Krakow, Poland** from **February - April 1996**.

Upon graduating I came to a conclusion that my art practice conceptually lay in a space between fine art and graphic design. I hence took a studio in the **Modyrval Centre, Motherwell**, where I learned image manipulation and multi-media skills through a self-learning process, **until April 1998**.

During this period of time I was involved in presenting **new work** in a group exhibition '**Joypopper**' at **Intermedia Gallery, King St. Glasgow** in **Nov/Dec. 1997**. Also I became involved in presenting video

collages and animations within **club environments** such as **SubClub (Nov. '97)**, **ArtSchool Club (Feb. '98)**, and the **Arches (April '98)** in Glasgow, and beyond, **Aquarium Club (June '98)** in Irvine.

In **April 1998** I was awarded a **Peter Kirk Memorial Scholarship** to spend a **3 month period abroad in Finland**, commencing July of that year. My proposed scholarship was to use the period as an artist's residency at the **Jyvaskyla Centre of Printmaking and Creative Photography**, in central Finland. I was fortunate to present the work produced during the residency, in **Helsinki** as part of the **Valon Voimat (forces of light) Festival**, in **November 1998**, and also as a **solo exhibition** entitled '**looking for pulse.rhythmresponse**' at the Centre's affiliated Gallery Harmonia in **December 1998**.

Upon returning to Scotland, I moved back to my home area of **Clackmannanshire**, and subsequently involved myself in **art developmental work** as a **volunteer** at the **ALLOA centre**, a day care centre for **adults with learning disabilities**. Through my experience of running **sessional classes in drawing, collage, computer image-manipulation**, and more recently afternoon sessions in a **multi-sensory environment** in the ALLOA centre, I was involved in visually directing a **combined arts project 'Wha's like us'** in **collaboration** with **Clackmannanshire Secondary School Support Service** and **Inter-Act (supported by Forth Valley Health Board)**, co-ordinating **digital/analogue visual art workshops with teenagers** attending the unit in **Alloa**. This work also secured my role of **Visual Director** for **Clackmannanshire's 'Our Town Story' presentation** at the Millennium Dome next year (2000).

I have been fortunate to receive **awards** by **Clackmannanshire Arts Forum** for the **last 3 years**, and this **April (1999)** received a **bursary** from the RCA to attend the **School of Sound Symposium** in **London**.

My last forray into an exhibition space was in **September (1-8/99)** working in **collaboration with Alisdair Murray, electronic music composer**, during the **12artists1month** programme at **The Changing Room Gallery, Stirling** to create an open digital media workspace.

2.4 Please give a concise statement about your current work and outline how this proposal meets your aims and will benefit your creative development:

My current work practice technically aims to combine traditional forms of expression, for example printmaking, with new technologies in the digital and multi-media arts.

Conceptually I aim to engage with individual, social and political issues within contemporary cultural, physical and virtual environments. In addition I wish my practice to challenge current notions of artistic practice and expression through the creative use of new models for development of combined art practices.

After spending 6 years studying and living in Glasgow, and returning from my period of time in Finland, I decided to base myself in my hometown of Tillicoultry. The proposed project '**quarryscar**' would be the first of several art projects which allows a personal re-engagement with my physical and psychological landscape and attempts to contribute towards contemporary art practice outside of major urban locations in Scotland.

2.5 Please give details of any previous applications for SAC funding and support received, if any:

As an individual in November 1997, and April 1999 I applied, and was subsequently turned down on both occasions for a small assistance grant.

A version of this proposal was submitted to the Public Art Initiatives Sub-group in August 1999, however was unsuccessful.

2.6 Please state how long you have lived in Scotland:

I have lived in Scotland for my whole life.

2.7 Please submit a detailed budget for your proposal:

1. **Costs (estimates except software and edit hire costs)**

initial research:

Transport costs to:

Map Library, National Library of Scotland

National Museum of Scotland

Dynamic Earth (including submission fee),

Edinburgh (2 journeys),

Masons Land Surveys

Dunfermline (1 journey)

£50

Local newspaper advertising space

£30

Photo/Colour copies

£30

photographic film and processing:

£80

research visits to Kilmartin House, Argyll & Pictavia, Brechin:

3 day visit to Argyll travel costs

£50

accommodation & living costs

£50

day visit to Brechin travel costs

£20

digital video editing costs for 'quarryscar' project:

One day hire of AVID suite

£70

Data storage/distribution (1GB Jaz disc & VHS cassettes)

£100

digital terrain model data and survey:

1:10000 data (ordnance survey)

£200

1:2500 data (independently commissioned survey)

free quotation

PC software:

Bryce 4 (designs and renders 'natural' 3D worlds)

£164

Cinema 4D SE (photo-realistic rendering)

£450

TOTAL: £1304

2. **Income (from other sources)**

I am presently unemployed, and therefore cannot offer any personal funds to these projects.

However I would aim towards securing trust or foundation funds (for example Gulbenkian Foundation) to realise the research into actual 'products' or 'interactive documents/environments'.

Section 3

enclosures

3.1 Please list below any material which you are submitting in support of your application:

3.1.1 Digitally composed Images on Floppy Disk.

The following series of images 'tillyquarry' are a visual representation of the re-creative process of digital 'land-fill' using Adobe Photoshop, imagining the usage of Ordnance Survey information.

'tillyquarry1' jpeg image

'tillyquarry2' jpeg image

'tillyquarry3' jpeg image -sideview photo-collage of tillicoultry quarry

'tillyquarry4' jpeg image

'tillyquarry5' jpeg image

Utilising an archival photograph from 1915, a contemporary landscape is digitally manipulated to recreate woodland which existed before quarry.

'digitalalter present' jpeg image

'digitalalter 1915'jpeg image